

Texts marked in bold print in **sessions marked with an asterisk (*)** have to be acquired by each student individually. All other texts are made available on the Virtual Campus.

Session 01: How to Study Literary Texts

- Charlotte Perkins Gilman, “The Yellow Wallpaper” (1892)

Session 02: Puritan Literature

- Anne Bradstreet, “To My Dear and Loving Husband” (1678)
- Mary Rowlandson, excerpts from *The Sovereignty and the Goodness of GOD, Together With the Faithfulness of His Promises Displayed; Being a Narrative of the Captivity and Restauration of Mrs. Mary Rowlandson...* (1682)

Session 03: Enlightenment

- Phillis Wheatley, “On Being Brought from Africa to America” (1773)
- Thomas Jefferson et al, “The Declaration of Independence” (1776)
- J. Hector St. John de Crèvecoeur, parts of “Letter III: What is an American?” from *Letters from an American Farmer* (1782)

Session 05: Romanticism 1 (Transcendentalism and Dark Romanticism)

- Nathaniel Hawthorne, “Young Goodman Brown” (1835)
- Ralph Waldo Emerson, “The American Scholar” (1837) & “Concord Hymn” (1847)
- Edgar Allan Poe, “The Tell-tale Heart” (1843)
- Henry David Thoreau, excerpts from *Walden* (1854) & “Walking” (1862)

Session 06: Romanticism 2 (African American and Female Writing and Pre-CW Poetry)

- Harriet Beecher Stowe, excerpts from *Uncle Tom’s Cabin* (1852)
- Walt Whitman, excerpts from *Leaves of Grass* (1855)
- Harriet Jacobs, excerpts from *Incidents in the Life of a Slave Girl* (1861)
- Emily Dickinson, “My Life had Stood a Loaded Gun” & “Because I Could Not Stop for Death” (posth. 1890)

Session 07: Premodernism 1 (Realism and Naturalism: Male Voices)

- Stephen Crane, "The Bride Comes to Yellow Sky" (1898)
- Jack London, "To Build a Fire" (1902) & "South of the Slot" (1909)
- Upton Sinclair, excerpts from *The Jungle* (1906)

Session 08: Premodernism 2 (Realism and Naturalism: Female Voices)*

- Frances Ellen Watkins Harper, "Songs for the People" (1895)
- Edith Wharton, "The Valley of Childish Things" (1896)
- **Kate Chopin, *The Awakening* (1899)**

Session 10: Modernism 1 (One Act Plays)

- Susan Glaspell, *Trifles* (1916)
- Eugene O'Neill, *The Hairy Ape* (1922)

Session 11: Modernism 2 (Literary Movements)

- Ernest Hemingway, "Hills Like White Elephants" (1927)
- Claude McKay, "America" (1921)
- William Faulkner, "A Rose for Emily" (1930)

Session 12: Postmodernism 1 (Writing Techniques)*

- **Kurt Vonnegut, *Slaughterhouse-Five, or The Children's Crusade: A Duty-Dance with Death* (1969)**

Session 13: Postmodernism 2 (Important Issues)

- Audre Lorde, "Power" (1978)
- Jamaica Kincaid, excerpt from *Lucy* (1990)
- Marilyn Chin, "How I Got that Name" (1990)
- Agha Shahid Ali, "Ghazal" (2001)
- Sylvia Plath, "Daddy" (1962)